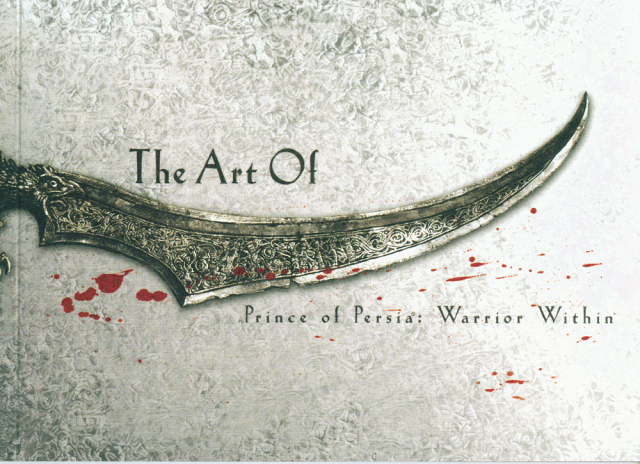


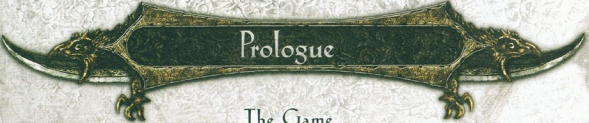


The Art Of

Prince of Persia: Warrior Within



**UBISOFT™**

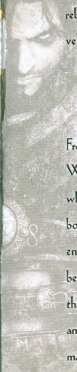


# Prologue

## The Game

Bertrand Helias – Producer

Prince of Persia®: Warrior Within™ presents a darker, more mature and mystical storyline than Prince of Persia: The Sands of Time™. Our goal was to give the game a sense of fear and oppression peppered with thrilling action sequences, unique combat experiences, and stunning visuals. As players travel between the present and the past, they are immersed in two distinct worlds tightly intertwined within the gameplay – any past action directly impacts the present. Basically, the rule is "change your past, control your present." Our main focus in Warrior Within was to define a new combat system filled with incredibly astonishing and deadly moves – including a vast array of combos and special attacks. We created an intense combat experience, incorporating a variety of new enemies and unique challenges on all levels. Players will have to develop new strategies and master newly acquired fighting abilities. Also, there are many environmental elements that add to the variety of combat moves. Players can



rebound from pillars, ropes, beams, curtains, ledges, ladders, and walls – gaining more strength and velocity with every move. With all these new features in place, I believe we've met our goal.

## The Art

### Mickael Labat – Art Director

From a conceptual perspective, we needed to differentiate the present and past sequences in the game. We used a desaturated color palette to paint a world of desolation, chaos, and ruin in the present, while the past uses a bright color palette to create a radiant and luxurious world. From ancient Persian boats to huge castles and exotic gardens, we wanted to offer players a diverse and captivating game environment. The objective of the art in *Warrior Within* was to make all the environments more beautiful, more detailed, more alive, and more immersive than in the previous game. The new emotions that we wanted the player to feel were fear and oppression. The player inhabits a character who is cursed and who has to face his own destiny, his own death. This influenced our artistic direction towards a more mature and darker treatment. Visually, we wanted a realistic treatment that would inspire players to perform.

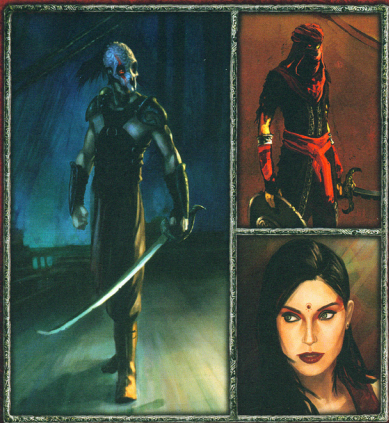




# Character Design

From bloodthirsty female assassins and well-armored giants to hordes of small animals, we created an onslaught of fierce, frightening enemies – all unique threats with inventive styles of attack. Our goal was to challenge players to employ the Free-Form Fighting system, and also to create memorable characters – heroes and enemies that would be engraved in players' memories. Dressing them in bronze, leather, and dark, tattered fabric, we used a blend of realistic features and horrific toughness to create creatures that amplified the shadowy atmosphere of the game. Most formidable of all is the ultimate enemy the Dahaka – an immortal creature that cannot be defeated.











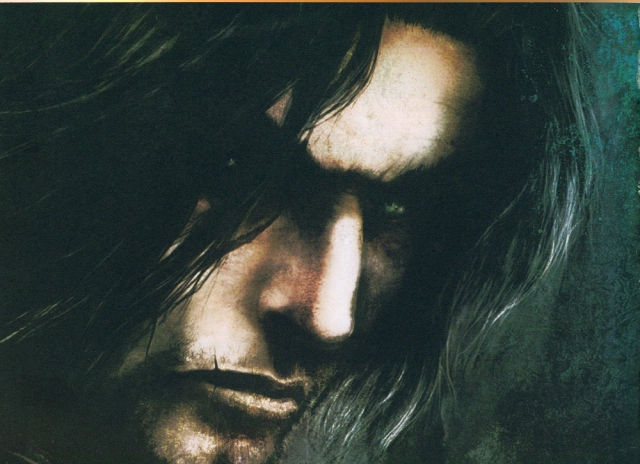






## Prince Design

The Prince in *Warrior Within* is a hardened, more mature version of his former self. Now a master warrior, he is stronger, tougher, and self-confident, but also embittered by the brutal fate that pursues him — his death cannot be evaded. We wanted players to feel the violent rage and enormous determination of the Prince through his physical animations and his facial expressions. His clothing reflects this new attitude, too: unyielding leather armor, leather strips around his forearms, and close-fitting boots to allow him to perform masterful acrobatic moves. We chose a blood-red color for his sash — a color associated with energy, war, danger, strength, power, and determination.





# The Prince Illustrated

We filled the game with intricately detailed, high-resolution images to draw players deeper into the mysterious world of ancient Persia. From creases in the leather armor to the honed blade of a sword, our goal was to create a realistic and fantastic environment by showing the finest level of detail in the elements occupying this world. Emerging from deeply shadowed backdrops, these vivid visual elements are meant to capture the imagination of our 3D modelers and game players alike, and transform a merely good story into a lasting and memorable one.















A decorative banner with a dark, textured background and ornate, metallic-looking borders. At each end of the banner is a dragon's head, facing outwards, with its mouth slightly open. The banner is set against a background of swirling, fiery orange and yellow patterns.

# Environmental Design

The main focus for the environmental design team was to create environments with richer backgrounds and more gothic elements than in *Prince of Persia: The Sands of Time*. We also used shadow zones, free space, and abstract shapes to better describe the darker, more mysterious underworld realms of this second game. Color, lighting, and vague forms painted a dark and oppressive atmosphere with just a few brush strokes. This really stimulated the imagination and creativity of the 3D modelers who used this concept art to produce the final sets. The environments in the game also include an assortment of traps and pits, into which the Prince can cast enemies to finish them off.

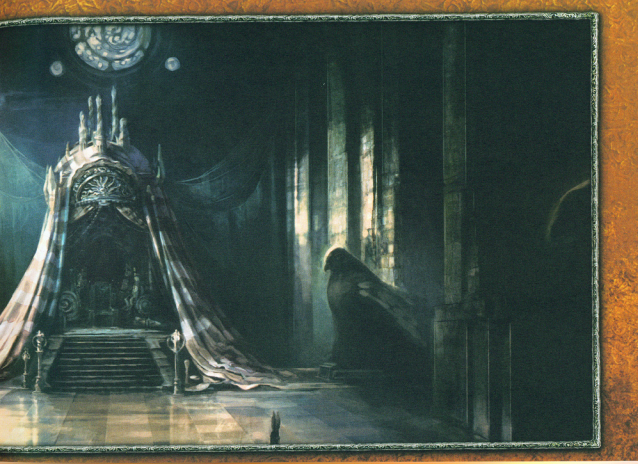








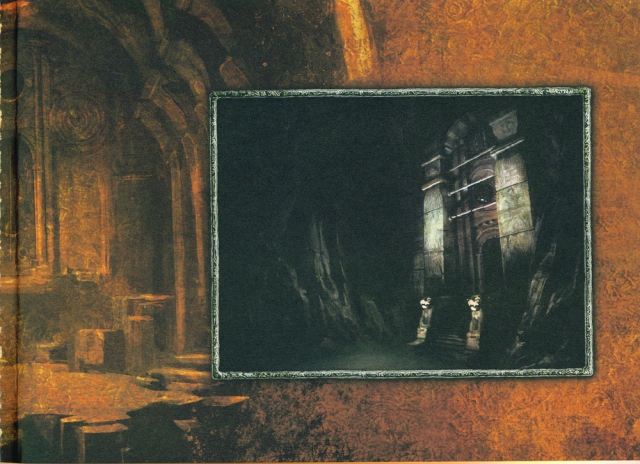














# Design Team

Executive Producer: Yannis Mallat

Producer: Bertrand Helias

Art Director: Mickael Labat

Concept Artists: Nicolas "Sparth" Bouvier

Bruno Gentile

Patrick Lambert

Khai Nguyen

Stephane Turgeon

Andrzej Tutaj

